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BORN MARCH 31, 1824.
DIED SEPT. 8, 1879.

EXHIBITION CATALOGUE

OF THE

PAINTINGS

AND

Charcoal Drawings

OF THE LATE

WILLIAM MORRIS HUNT.

AT HIS STUDIO,

NO. 1 PARK SQUARE . . . . BOSTON, MASS.,

Commencing January 19, and closing January 31, 1880.

Open in the Daytime from 10 to 4 o'clock, and in the Evening from 6 to 9 o'clock.

Rev. E. H. Hall.
May 11, 1899.

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Paintings and Drawings

WILL TAKE PLACE

ON FEBRUARY 3 and 4,

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AT HORTICULTURAL HALL, TREMONT STREET.

☞ Each day's sale will comprise the Paintings and Drawings indicated in this Catalogue.

Letters may be addressed to JOHN G. CARTER, No. 1 Park Square.

SKETCH

OF THE

Art Life of William Morris Hunt.

In his earliest childhood he manifested the peculiarities of the art temperament. He loved music and play; whittled and carved images; was fond of sewing and color and happy in the out-door pleasures of flower and field. He drew pictures of objects before him upon everything that came in his way; chalk and charcoal were kept busy. The older he grew the stronger were these peculiarities, until they became the guiding, restless motives of his life. His father died in 1832, and his family soon after removed to New Haven, Conn., where he was placed in Mr. Skinner's school. His lessons were learned without effort, and had little attraction to him, for his nature was impressionable rather than that of a student. Signor Gambadella, an Italian political refugee, arrived in New Haven at this time, and was engaged as a professor of drawing in the Hunt family, William receiving his first lessons from this master in 1836. Soon after he was sent to Cambridge to prepare for college in Mr. William Wells's school, and

entered Harvard College in 1840. While at school and college his studies were learned as an easy duty, but his life and pleasure were made up of the unconscious and pleasurable action of his art nature. In his Senior year, on account of ill health, he left college, and went to Stockbridge, where he studied as his health would permit in the private school of the Rev. Dr. Parker. It was at this place and school that he enjoyed with the fullest freedom his love for drawing and music, an untrammelled social life, and the charm of nature that appeared to him like an enchantment. Those who remember him at that time say that he was a soul let loose, — an admiration and inspiration for every one who came in contact with him. Beyond school rules and studies or the conventionalities of student life, he had a nature of his own that ran riot in those suggestive tendencies that were to develop in coming years into the grave struggles of an art life. Accompanying his family to Europe in 1843, he travelled through France and Italy, and spent the winter of 1843–4 in Rome, passing some of his time in modelling and drawing.

At this time Düsseldorf was regarded by many as the art centre of Europe, and thitherward Hunt bent his steps to begin a thorough course of art instruction. The school was conducted, as many are at the present time, upon the principle that the education of art genius, the education of a mechanic, and the education of a student of science were one and the same thing, — a grinding, methodical process for the accumulation of a required skill. Although Hunt's surroundings were agreeable socially and artistically, having for friends and companions Lessing, the president of the academy, Sohn,

Leutze, Schroedter and others, he was shocked at this system of study, and rebelled against it from the start. He accepted it, however, as a necessity, and forced himself to shut out to a degree the enjoyment of a pleasure he thought was inseparably connected with art study. He felt then what became afterward an abiding belief, a part of his life, — that all the qualities of an artist should be educated together, and that the education of an artist required a system that was suggested by the nature of the art sentiment. He believed the study of art should be a pleasure, and not a forced and hateful drill. As he anticipated pursuing a course of study in painting he looked forward to the time when he should enter the painting class as a moment of delight, the entrance to a free field. But doubts began to arise regarding the value and future effect of the instruction he was receiving, and when the time came for him to enter the class these doubts became a certainty, and he said to a friend, "If this is painting, and is to lead to work like that of the German school, I prefer to be a sculptor," and he left immediately for Paris, with the intention of entering the studio of Pradier, the sculptor.

While waiting for the opening of the studio in the autumn of 1846, he made a hurried trip to the United States, returning to Paris in December of that year. Passing Deforge's art store with a comrade, he chanced to see Couture's "Falconer," and thereupon exclaimed, "This is painting. To do like this is worth while." He at once sought out Couture, placed himself under that painter's guidance, and began to work with all that wonderful enthusiasm, energy, and vitality that characterized his nature. He accepted Couture's guidance, yet he guided himself. He studied other masters while

with Couture, not, however, relinquishing his intention to be a sculptor, as he took a studio of his own and passed a portion of his time in modelling and cutting cameos until he went to Barbizon to study with Millet. His tendency for painting became stronger than for sculpture, and his finished productions in the later art were confined to a restored copy in marble of the "Naples Psyche," an alto-rilievo portrait of his brother John, a medallion of Couture, and some cameo portraits of himself and his family. His studies in sculpture were of great value to him in every way, and form a decided element in all his pictures. His interest and admiration for it kept pace with his progress in painting, and he really studied both as long as he lived.

The years 1847–1851, were busy and significant ones, for during them "The Prodigal Son," "The Fortune Teller," "The Hurdy-Gurdy Boy," "The Marguerite," "The Jewess," "The Cotter's Saturday Night," "Cupid Listening," and many other pictures were painted; the artist had studied the works and made the acquaintance of the best modern masters in painting and sculpture; as a student had worked in the style of many of them; had travelled through Holland, France, Italy, and Greece, and seen Constantinople, and was rapidly forming his own individuality into that comprehensive and direct power of work that afterwards resulted in a long series of masterpieces.

It was on one of Hunt's visits to Holland, while copying Rembrandt's "Night Watch," that he became aware of the limits of Couture's palette, and in order to copy the picture, was obliged to buy a new set of colors. This fact, with many others that

had occurred in the studio, illustrating the capacity of Couture as an artist and teacher, — the position he was taking as a defender and propagator of his style to the neglect of producing work, and the demands of Hunt's own nature, — convinced him that his old instructor had passed the ascendant point of his career; that his greatest works had been painted, and that his usefulness as a teacher for him was therefore at an end. Though he had learned much and made great progress, he felt that he had studied with a man of limited capacity, and that his time could have been better spent with one more complete. He therefore left Couture and took up his residence in Barbizon, studying and associating with Millet on the most intimate terms. They walked, talked, and painted. Millet was a good teacher, not of methods, but of the grave principles of art as exemplified in the works of the Greeks and Italians. Hunt was a good listener; his powers of appreciation of all subjects were enlarged; he saw the depth and grandeur of any subject seriously treated. Millet expatiated upon the character of light as it affected form; upon the power of shadow, whether reflected from an antique statue or temple, or from a simple shepherd in the twilight.

"He taught me," said Hunt, "to see nature, to appreciate the Bible, and he gave me broad ideas of humanity. I felt with him the infinitude of art. With Couture there was a limit."

The homeliest subjects had an interest for Millet; he looked at them with the serious thought of a philosopher and artist. Light, that mysterious element, by which everything exists, he regarded as another divinity. Hunt's admiration and appreciation

of this great master grew warmer and stronger; he saw a great artist and a great man united in one person; he saw a patient, humble student buried in the tranquillity of a little hamlet, engaged in studying and solving the profound problems of art; he saw a producer, with few words about methods. Speaking of a picture of haystacks by Millet, Hunt exclaimed, "Even these haystacks suggest life, animal and vegetable, and the life of man. Millet's fields were fields in which men and animals worked, where both laid down their lives, where their bones were ground up to nourish the soil, and the endless turning of the wheel of existence went on."

Millet was tender, sensitive, and strong, with an unusual power of developing a subject. Hunt's keen perception and correct judgment of what he needed and what he could get from an artist without regard to his popular position — for at this time Millet was quite unknown — led him naturally and easily to such a master. He had tested the various qualities of the painters of the time, had become familiar with the old masters, and found that Millet, like them, had elements that were universal.

Fully appreciating Couture, and in no sense reflecting upon his capacity, the vigorous and healthful influence he had exerted upon the students and artists of his time, Hunt felt happy in finding in Millet a tranquillity and strength he so much needed. He decided to bend all his energies to painting, and began another and fuller art life.

During Hunt's residence in Paris he became acquainted with Barye, the animal sculptor, and received from him a friendship and assistance that he spoke of with continued pleasure. Barye taught him how much there was in the construction and

composition of a single figure, of the unity and comprehension of a subject and of the steadiness necessary in working it out. Hunt believed Millet and Barye to be not only the greatest men of their time, but artists who were contributing to their day and to coming generations individual and lasting works of art.

The influence of these men upon Hunt was shown in the subjects he treated, his style of work, and the way he looked at nature. It was in harmony with a definite phase of his individuality, and was a power in its development during the remainder of his life. His art nature was varied and positive, and he gathered to himself the treasures of many minds, using them as a lover and as a master.

Hunt returned home in 1855, married Miss Perkins, of Boston, took up his residence in Newport, and began painting upon portraits and the unfinished pictures he brought from Paris, occasionally beginning a new subject. He remained in Newport, with the exception of a winter in Brattleboro' and a trip to Fayal, until 1862, when he opened a studio in Summer Street, Boston. In 1866 he returned to Europe, saw the great exhibition in Paris in 1867, and travelled through England, France, Holland, Spain, and Italy, spending the winter of 1867–68 in Rome. He visited all the famous galleries and studied the old masters with renewed interest and admiration. The Sistine Chapel appeared to him as a part of another world, and the "Moses" of Michael Angelo the consummation of Italian sculpture. He naturally thought its author to be the greatest man of all time. Speaking of Rembrandt, he said, "If you go to Holland do not fail to see his portrait of Mrs. Day. It has in it more humanity

— more that one longs for in humanity — than any portrait I know. I would rather own it than any other single picture in the world." His admiration for Velasquez was so intense that he collected all the engravings he could find of that master. During this visit, he painted in Rome, Paris, and in the North of France. He returned to Boston in 1868, and in the winter of that year opened a drawing school for women. The school was crowded, there being forty pupils, and he gave it his enthusiastic attention.

The school was continued in the winters of 1869–70, 1870–71. In 1871–72 he gave the class into the charge of one of his pupils, though visiting it regularly.

Hunt was deeply interested in art education, and felt the necessity of awakening the community to the value of art and its influences, and he thought he could do something to that end by appealing to the sensibility and quickness of perception of woman. The response was ready and appreciative, the master and pupils entering into the work with energy and perseverance. Teaching interested him, and he gave his time and strength unreservedly, neglecting his painting, and without vacation, until 1873.

When remonstrated with because he was giving too much of his vitality to teaching, he replied, "I have no right to refuse to give anything I have to help art or artists along. It is the duty of an artist to teach; it will do good. Every artist ought to teach; that is the greatest need of art in this country. There is too much talking about art. The talkers are busy, the workers should be busier still."

The value of his teaching is difficult to estimate. To the pleasure derived from

his teaching his pupils testify. The manner of his teaching had to do directly with values, masses, and construction. An impression of the object, however rudely expressed, he regarded as the first importance; after that volume, then construction, then proportion. He taught that an object should be built up like a well-made statue. He taught in the belief that studying art was a matter of individual development. He loved art instinct and hated methods and their propagators. In November, 1872, his studio was burned in the great fire, and he lost many valuable pictures and studies, including six by Millet, the full-length portrait of Lincoln, the studies for "The Anahita," "The Columbus," and many others. In 1873 he visited Florida for his health, in 1875 a journey to Mexico was made, and in May, 1878, he went to Niagara on a short vacation, and while there the Falls inspired him, and he sent to Boston for canvases and began work. His original intention was to go to Europe in June, but before he had finished at Niagara, he received an invitation from Mr. Leopold Eidlitz, one of the architects of the New York State Capitol, to come to Albany and undertake the decoration of two large stone panels in the Assembly Chamber. The subjects Hunt proposed were accepted by the authorities, and he spent the summer in his Boston studio, assisted by his friend and pupil, Carter, in preparing studies for the work. The painting on the walls began on the 18th of October, and was finished an the 21st of December.

The subjects were "Anahita" and "The Discoverer"; the conception of the first being founded upon the fable of the Egyptian moon-goddess, and of the second his admiration for Columbus. In their development they became identified with and

were illustrative of the life of the artist; of both he had made sketches more than twenty-six years before their final completion. They are the only ones he ever executed, although subjects for large decorations had occupied his mind for many years and he had made numerous sketches for such work. His sentiment for art was decorative in its large sense, and the invitation to go to Albany, answered a long waiting. It opened wide a life hitherto almost shut up, and he entered upon the execution of the Albany frescos with a diffidence that indicated a successful conclusion. The authorities interested in them gave him the most sympathetic assistance, and he often declared that the time spent in Albany was the happiest period of his art life. "I have really begun to live."

Hunt's work, after he returned to America in 1855, comprised a wide range of subjects, including landscapes, portraits, figure pieces, flowers, and animals. Preliminary sketches were almost invariably made in charcoal, a material he delighted in, though he used pastel, crayon, or pencil, as his fancy suggested. He also modelled in small size the horses in "Anahita," and made lithograph reproductions of some of his pictures.

Although he felt deeply the change from Paris to New England in his art surroundings, was deprived of the facilities for producing with ease important compositions, could not enjoy the inspiring association, the emulative contact and influences of progressive artists and the contemplation of the old masters, he was yet able by the resources of his nature, a storehouse of study and experience, the splendid character

of many of his subjects, the steadfast and generous encouragement of friends, and a courage and love of art that grew as he grew, to not only hold his own, but to make progress.

It is difficult to fully realize the wide difference of these surroundings. It affected Hunt; but it is astonishing that it did not affect him more.

The long list of works executed from 1855 to 1879, and the circumstances attending their production, attest the correctness of the judgment formed of his capacity by the masters in art in France thirty years ago.

His last work was a portrait of himself, painted in March of last year.

T. H. BARTLETT.

Boston, Jan. 3, 1880

FIRST DAY.—TUESDAY.

OIL PAINTINGS.

1. COFFIN'S BEACH, West Gloucester. Painted in The Van, October, 1877.
   21 x 31.

2. POND AT NORTH EASTON. Girl, Dog, and Boat in foreground.
   20 x 36.

3. NOONDAY REST, Man and Dog, — Charles River. Painted in 1878.
   11 x 16.

4. CREEK AT NEWTON. 11 x 16.

5. NAUSHON. 11 x 16.

6. MAGNOLIA. From stable-door, rear of studio. 20 x 30.

7. MAGNOLIA. SWINGING IN A FOGGY MORNING. From studio-door, looking seaward. 20 x 30.

8. SLEEPING MOTHER AND CHILD. Paris, 1867. 24 x 29.

9. WEST NEWBURY. Autumn, 1875. 23 x 33.

10. SAND BANK AT WEST NEWBURY. 20 x 30.

11. SILVER LAKE, NEWTONVILLE. Painted in the autumn of 1877. 21 x 31.

12. PINES AT NAUSHON. 20 x 30.

13. MILL POND, NORTH EASTON. From studio-door. Painted in summer of 1876. 14 x 24.

14. THE HARD LESSON. Painted in winter of 1876. 12 x 16.

15. MOONLIGHT ON THE RIVER. 8 x 12.

16. STUDY OF ROCKS, NORTH EASTON. From barn window. 16 x 20.

17. FACTORY AT NEWTON LOWER FALLS. 16 x 20.

18. TWILIGHT. 8 x 9.

19. NAUTILUS FLEET, GLOUCESTER. Painted in 1877. 21 x 31.

20. GATHERING SEA-WEED, MANCHESTER. Painted in 1877. 14 x 30.

21. NAUSHON. 14 x 24.

22. PRISCILLA. Painted in 1876. 14 x 24.

23. SCENE IN FLORIDA. 16 x 20.

24. CREEK AT NEWTON. Large picture. 30 x 36.

25. AMERICAN FALLS, NIAGARA. Painted in summer of 1878. 31 x 43.

26. ITALIAN BEGGAR. STUDY. Rome, 1867. 16 x 24.

27. BALL PLAYERS, MAGNOLIA. Front of studio. 1877. 16 x 22.

28. THE OCEAN AT MAGNOLIA. Painted in 1877. 10 x 16.

29. ST. JOHN'S RIVER, FLORIDA. 15 x 22.

30. STUDY HEAD, WOMAN. Painted in Paris in 1867. 16 x 22.

31. LARGE NIAGARA. Painted in 1879. 62 x 102.

32. FEMALE HEAD AND SHOULDERS. Study. Painted in 1877. 16 x 20.

33. AT MAGNOLIA. Front of studio. Painted in 1877. 24 x 36.

34. COOLIDGE POND, road to Magnolia, near Manchester, Mass. Painted in 1877. 16 x 24.

35. ON THE SEINE. 9 x 13.

36. THREE GENERATIONS; or, Brittany Peasants at a Fête listening to Music. Painted at Lion, France, in 1867. 9 x 12.

CHARCOAL DRAWINGS.

1. STUDY OF MOUNTAINS.

2. STUDY OF TREES.

3. STUDY OF A WOMAN PAINTING.

4. STUDY OF A LANDSCAPE. Boys Fishing.

5. STUDY OF TREES. Sunset.

6. STUDY OF LANDSCAPE AND WATER. Sailboat in foreground.

7. STUDY OF WATER AND TREES. MOONLIGHT.

8. SKETCH.

9. STUDY ON CHARLES RIVER. MOONLIGHT.

10. STUDY OF DROVER'S HUT, MEXICO. 1875.

11. STUDY OF WATERFALL, MEXICO. 1875.

12. STUDY OF LANDSCAPE AND TREES, WEST NEWBURY. 1875.

13. STUDY OF MEADOW AND HOUSE. NIGHT.

14. STUDY OF LANDSCAPE AND TREES.

15. STUDY OF LANDSCAPE AND FIGURES.

16. STUDY OF NIGHT SCENE. Water and Houses.

17. STUDY OF MAN PUSHING BOAT. Mexico. 1875.

18. STUDY OF ST. JOHN'S RIVER, Florida. 1873.

19. STUDY OF ST. JOHN'S RIVER, Florida. Trees in foreground. 1873.

20. STUDY OF LANDSCAPE. Horses under Trees.

21. STUDY OF TREES REFLECTED IN WATER.

22. STUDY OF LANDSCAPE AND WATER. COW AND TREES IN FOREGROUND.

23. STUDY OF GIRL AND CAT.

24. STUDY OF AN OLD HOUSE.

25. STUDY ON ST. JOHN'S RIVER, FLORIDA. 1873.

26. STUDY FOR PAINTING, No. 24.

27. STUDY OF RIVER SCENE. Boys in foreground; Boat with Figure on Water.

28. STUDY OF TWO NEGRO CHILDREN. Florida. 1873.

29. STUDY FOR PAINTING, No. 25.

30. STUDY OF WATER AND TREES IN FLORIDA. 1873.

31. STUDY ON CHARLES RIVER. Man and Boat in foreground.

32. STUDY OF NIGHT SCENE. Old House.

33. STUDY OF LANDSCAPE. Old House and Trees.

34. STUDY FOR PAINTING, No. 44. Mexico. Three Horsemen in foreground.

35. STUDY OF LANDSCAPE. Water and House, North Easton, 1876.

36. STUDY OF ROCKS. Nantasket, 1875.

37. STUDY OF BRUSH. Two Children in foreground.

38. STUDY OF TREES.

39. STUDY OF OLD HOUSE AT MAGNOLIA.

40. STUDY OF WILLOWS AT MAGNOLIA.

41. STUDY OF BONFIRE AT MAGNOLIA, FROM FRONT OF STUDIO.

42. STUDY OF SISTER ISLANDS, NIAGARA. 1878.

43. STUDY FOR PAINTING (Numbered 71 in Museum Exhibition). "HARVEST TIME."

44. STUDY FOR COL. SHAW PAINTING. NORTH EASTON, 1876.

45. STUDY OF LANDSCAPE. Trees and Cows.

46. STUDY OF LANDSCAPE AND WATER. Rowboat and Figures in foreground.

47. STUDY OF PINE-TREES IN FLORIDA. 1873.

48. STUDY OF TREES. Naushon.

49. STUDY ON RIVER IN FLORIDA. 1873.

50. BATHING. Charles River, Newtonville.

SECOND DAY.—WEDNESDAY.

OIL PAINTINGS.

37. SKETCH OF A GIRL'S HEAD. 16 x 20.

38. LANDSCAPE AND TREES. WATER IN DISTANCE. West Newbury, 1875. 13 x 17.

39. HORSESHOE FALLS, NIAGARA. Upright picture. Painted in June, 1878. 31 x 43.

40. CHILD'S HEAD. 14 x 17.

41. IMPS BURNING BRUSH AT MAGNOLIA. Painted in summer of 1877. 12 x 16.

42. AT THE MATINÉE. Painted in 1876. 42 x 60.

43. SAND BANK, WITH WILLOWS, MAGNOLIA. Painted in summer of 1877. 24 x 42.

44. SCENE IN MEXICO. THREE HORSEMEN IN FOREGROUND. 20 x 27.

45. SKETCH OF "FLIGHT OF NIGHT." 62 x 102.

46. BATHERS. Large picture. Painted in 1878. 25 x 28.

47. WHITE MOUNTAINS. 16 x 22.

48. FLOCK OF SHEEP. 14 x 17.

49. WILLOW GROVE. 12 x 16.

50. FLORIDA. House occupied by Hunt in 1873. 10 x 14.

51. THE QUARRY, Dinan, France. "By the sweat of thy brow thou shalt earn thy bread." Painted in 1867. 9 x 12.

52. WINDY DAY, Magnolia. Painted in 1875. 24 x 33.

53. THE SEA. From studio window, Magnolia. Painted in 1877. 16 x 24.

54. CABBAGE GARDEN, DINAN, FRANCE. Painted in 1867. 12 x 16.

55. WATER VIEW, FLORIDA. 12 x 18.

56. RAPIDS, between Luna and Goat Islands, from the bridge. Painted in 1878. 31 x 43.

57. HILLSIDE AND COWS, WEST NEWBURY. 28 x 34.

58. WOOD INTERIOR AT NAUSHON. Painted in 1876. 24 x 42.

59. STUDY FROM A BABY. Painted at The Farm, Milton, in 1871. 12 x 18.

60. KNITTING. In a Doorway. Dinan, France, 1867. 11 x 15.

61. NORTH EASTON. 1876. 17 x 29.

62. OLD PEASANT WOMAN. Study with Millet. Painted in 1853. 11 x 16.

63. CEMETERY GATE AT LION, FRANCE. Painted in 1867. 10 x 12.

64. ROCK AND WOOD SCENE, Naushon. Painted in 1875. 18 x 24.

65. GLOUCESTER HARBOR. Painted in 1877. 21 x 31.

66. SUNSET. 11 x 16.

67. RAPIDS BETWEEN SISTER ISLANDS, NIAGARA.

CHARCOAL DRAWINGS.

51. STUDY OF LANDSCAPE, WITH BUILDINGS.

52. STUDY OF WATER VIEW. House and Poplar-Tree in distance.

53. HOUSE AND TREES, Florida. 1873.

54. STUDY OF TREES. Village in distance.

55. ON THE ST. JOHN'S RIVER, Florida. 1873.

56. SUNSET IN FLORIDA. Trees in foreground.

57. BONFIRE AT MAGNOLIA. TREES AND HOUSE IN DISTANCE. 1877.

58. TWILIGHT.

59. LANDSCAPE AT THE WHITE MOUNTAINS.

60. POND AT NORTH EASTON.

61. FIRST SKETCH OF "TIRED OF WORK." 1875. (Finished drawing in Museum Exhibition, No. 213.)

62. IRONING, MAGNOLIA. 1877. (At Mrs. Bray's.)

63. STUDY HEAD OF "THE YOUNG HEADSMAN." (Painting owned by Lieut.-Gov. Dorsheimer, of New York.)

64. STUDY OF HOUSE AND PINE-TREE.

65. STUDY OF A ROOM AND DOORWAY.

66. STUDY OF ST. JOHN'S RIVER, FLORIDA. 1873.

67. MILL POND IN NORTH EASTON. FIGURES IN FOREGROUND; CHURCH SPIRE IN DISTANCE. 1876.

68 STUDY OF BIRCHES, NEWTONVILLE.

69. STUDY OF CLOUDS. SUNSET.

70. STUDY OF COAST VIEW.

71. THE WOOD-CHOPPER.

72. TWILIGHT.

73. WHITE MOUNTAINS.

74. MOONLIGHT.

75. MOONLIGHT AT MAGNOLIA. FISHERMAN'S COTTAGE IN DISTANCE.

76. MOONLIGHT ON THE OCEAN THROUGH WILLOWS, MAGNOLIA. 1877.

77. WHITE BIRCHES AND OAKS, NEWTONVILLE.

78. WILLOWS AT MAGNOLIA.

79. SUNRISE ON THE ST. JOHN'S RIVER, FLORIDA. 1873.

80. ST. JOHN'S RIVER, FLORIDA. BOAT AND TREES IN FOREGROUND. 1873.

81. STORM ON THE COAST. SLOOP IN FOREGROUND.

82. CHARLES RIVER. Tug-Boat in Middle Distance.

83. FISHERMAN'S HOUSE AT MAGNOLIA.

84. VIEW AT MAGNOLIA. Willow in foreground. Trees and White House in distance.

85. SKETCH OF TREES.

86. THE WHIRLWIND.

87. DISTANT VILLAGE.

88. BANKS OF THE MERRIMACK.

89. WEST NEWBURY.

90. BY THE RIVER.

91. CLOUDY AFTERNOON.

92. ACROSS THE POND.

93. MOONLIGHT. MAGNOLIA.

94. CORN-FIELD. WEST NEWBURY.

95. LANDSCAPE WITH COWS.

96. FIGURE BY LAMPLIGHT.

97. EVENING. MAGNOLIA.

98. THROUGH THE WOODS.

99. GATEWAY OF CEMETERY AT LION, FRANCE. 1867.

100. STUDY OF WHITE BIRCHES.

101. DRUMMER BOY.